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# American Art News

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## SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

With this issue, the **AMERICAN ART NEWS** will, as usual, during the summer, appear **MONTHLY**, until Saturday, October 10, when the weekly issues will be resumed.

The regular summer **MONTHLY** issues will be published on Saturdays, June 13, July 18, August 15, and September 19.

## BERENSON "EXPERTISES" WALTERS COLLECTION.

Baltimore, Md., May 28, 1914.

While no announcements have been made concerning the "expert's" Mr. Bernhard Berenson's recent inspection of the Walters Gallery here, it is said that as a result of his visit there is to be an extensive weeding out of the Massarenti Collection of early Italian pictures for which Mr. Walters is reported to have given a million dollars, under the advice of the late William M. Laffan.

Mr. Berenson came here late in the Winter and spent about a week in the gallery. Many people wondered what was going to happen. They are still wondering. Mr. Walters is one of the few men of great wealth and influence who really shun publicity, and he succeeds in some miraculous fashion in keeping more than mere mention of his name out of the papers. What one gets in the way of news about his wonderful collection of pictures and art objects is chiefly a matter of close observation of the pictures and objects themselves. That is about the surest way to keep track of the additions and subtractions.

So far as either of these mathematical processes are concerned, the gallery is as yet in statu quo. But certain indications noted on a recent visit there leads me to the conclusion that there will be some radical changes before its re-opening next January. What struck me particularly was the appearance of small pieces of white cardboard bearing mysterious figures in red ink, stuck in the frames of, I should say, at least one hundred canvases, and which gives the impression that a snow-storm had struck the gallery. Had those figures been in blue pencil I should have at once surmised from bitter experience that they meant elimination. As it is I strongly suspect that is what they do portend. This impression is further emphasized by memory of the string of canvases—all very ancient appearing, with not a few suggesting the primitives of Italy, edging the floor of the North Gallery where most of the Massarenti canvases are hung. None of these are cataloged and they have never been seen in this city. My belief is that they are to take the place of familiar examples doomed to retirement into oblivion deep than shrouded them, even, while in their mausoleum in Rome.

Here are some of the pictures taking titles and artists from the catalog, that bore the Ali Baba signs: "Flora," Albani; "Landscape, Repose in Egypt," Tisi, "Holy Family," Bigio, "Saint Elizabeth," School of del Sarto; "Landscape with Three Saints," Bolognese School; "Circumcision in the Temple," Tisi; "Saint Theresa," Cotignola; "Madonna and Child," and "Madonna and Child with Saints," both by Francia; "Portrait of a Warrior," Moroni; "Lucretia," Canlassi; "Sibyl," G. Barbalonga; "Christ Bearing the Cross," Sodoma and "Saint John," Alfani.

## CHURCH ON ART TARIFF.

F. S. Church expresses the opinion in the N. Y. 'Herald' that too many mediocre European pictures "are coming to this country and that their effect is to vitiate the taste of the public. If we allow the sweepings of all Europe to come here free of duty," he says, "our people won't care for the real thing when they see it. Considering that we pay about two-thirds more for studio rent and living and an enormous duty on foreign materials, which many of us use, I have always advocated a specific duty of \$100 or twenty-five per cent. of value for each picture, purchases for museums to come in free of duty. We would be placed on even terms with foreign painters and it would save the country from being made an art garbage depository."

## GIFTS TO MORGAN MUSEUM.

An important gift of ten paintings has just been made to the Morgan Museum, Hartford, Conn., by Mme. Strakosch, formerly Clara Louise Kellogg, the famous Prima Donna. These consist of a "Nativity of St. John," by Luca Giordano, a "Virgin Enthroned on the Clouds," by Gregorio Lazzarini, an "Assumption of the Virgin," by Tiepolo, a "Dwarf and Hounds," by Roybet, a small female nude by Wyatt Eaton, a boating picture by John Louis Brown, an early landscape by Daubigny (endorsed on the back by Karl Daubigny), a characteristic composition by Monticelli, a landscape by Thomas Moran, and an early Florentine triptych. These pictures are on exhibition in the main gallery of the Museum, where the famous Copley portrait of Mrs. Seymour Fort has been rehung to great advantage.

## MORGAN SALE STORY DOUBTED.

The silly "season" story of the N. Y. Herald this week to the effect that the entire Morgan art collections are to be sold through a syndicate of dealers, headed by Duveen Brothers brought a special cable to the New York "American" from London, as follows: "We have not been asked to conduct a sale of the late J. P. Morgan's art treasures, privately, publicly or in conjunction with a syndicate of dealers," said Henry Duveen. "Any such statement is absolutely untrue. I was dumfounded when I saw the New York cables in the newspapers here. As far as I know, Mr. Morgan has no intention of realizing on his father's collection. I certainly approached him a short time ago and asked what he intended to do. His reply was:

## THE VENICE EXHIBITION.

The eleventh biennial International Art Exhibition opened April 23 last in the Galleries in the Public Gardens near that city, to remain open until late October. Count Filippo Grimani and Minister of Public Works, Onorio D'Adda gave the opening addresses and the Duke of Genoa represented the King. After visiting the Central Pavilion, in which the greatest attraction are the women's portraits by Anglada. The Committee and guests visited the various National Pavilions in turn, those of Holland and Belgium (most interesting), Germany, England and France—the last notable for its showing of the works of the four great painters, Bourdelle, Le Sidaner, Raffaelli and Bernini. Then the Hungarian Pavilion and the new Russian Pavilion, presented by the Grand Duchess Wladimir, were visited.

The exhibition this year is the largest yet held in Venice, and the list of artists represented fills two pages in small type of the issue of the "Pagine d'Arte" of Milan for April 30. Italy is, naturally, most largely represented, but the art of France, England, Germany, Austria, Holland and Hungary is well exemplified. The names of only three American artists—those of Edward Cucuel, Joseph Pennell and Alfred Maurer, figure in the long list.

The "Pagine d'Arte" declares the exhibition "the richest, most varied and best arranged held in Venice since 1895." "In fact," it says, "the adverse critics of the last exhibition, find themselves alone this year, as all are unanimous in praise. When one reflects that this year only 250 Italian artists are represented, and that this means many disappointed hopes, and the envies which such an exhibition is sure to bring among the rejected, that is to say, among the majority of those who in Italy believe themselves artists, or are called artists, the unanimity of the press criticism is the best proof of the exhibition's success."

"Only one adverse criticism may be permitted and this from our interest in the exhibition. We must call attention, after detailing ninety-nine merits, to one defect. And this year this defect is very grave. It consists in the exclusion, at the last moment, by the management of the exhibition, of works by even artists invited to show, which seemed to the President unworthy of display—or as the official note said more politely 'which did not appear worthy of their reputations.' The exclusion, which has made the greatest sensation, was that of a work by Felice Carena, to which Carena retorted by withdrawing his four other pictures, so that he is not represented at all."

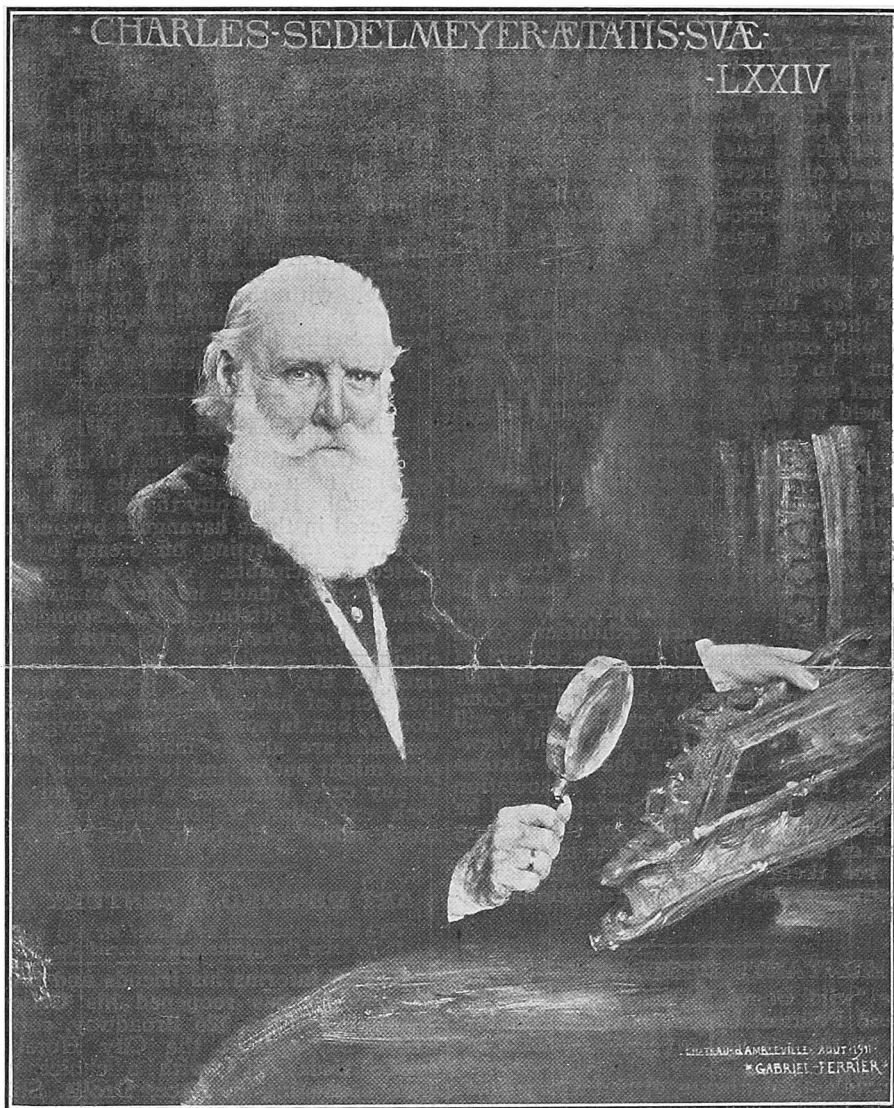
"These exclusions," continues the "Pagine d'Arte," are unjust for three reasons—first, that if an invited artist sends inferior works, the error lies with those who imprudently invited him to show; second, that one can see in the display certainly worse pictures than Carena could, even in a moment of distraction, produce, and if these are few they are only too visible, and the third is, that the President and Directors are disposed to give unknown artists, who offer exhibits without invitation, the benefit of a Jury test, which in the end justifies to the public its conclusions. Should an artist like Carena, famous and admired, be denied the privileges given to Signor X or Y? Moreover, the President could quietly notify any artist that it would be wiser not to send any certain work."

## SIMMONS ESTATE TO MUSEUM.

Franklin Simmons, the sculptor, who died a few weeks ago in Rome, planned to establish a Franklin Simmons museum of art at Portland, Me. For this the residue of his property, after the payment of several bequests, was left to the City of Portland, in addition to all the statuary in marble and bronze in his studio in Rome. He was a native of Maine.

## MUSEUM GETS ESTATE.

The Metropolitan Museum will receive the \$800,000 estate of James B. Hammond, who was the inventor of the Hammond typewriter, by a decision rendered last week by the Appellate Division.



THE DOYEN OF THE ART TRADE  
M. Charles Sedelmeyer of Paris

Gabriel Ferrier

## AN UNCONFIRMED STORY.

Notwithstanding very definite statements in stories cabled from Paris this week to the N. Y. Times and Herald by the respective correspondents of those dailies in that city, that Mr. Jacques Seligmann had purchased for \$1,400,000, the famous Murray Scott collection of XVIII century furniture, art objects and antiques—really that portion of the Wallace collection which was left in Paris when Sir Richard Wallace removed to London with the larger part of his treasures—there appears to be considerable doubt as to the truth of the story. Mr. Seligmann said to a Herald reporter in Paris on Wednesday, when interviewed on the subject.

"The question is premature or I should have no objection to answering it. But the affair is not concluded, and in any case the price mentioned, 7,000,000fr., is exact."

## A FINE FRAGONARD SOLD.

Late letters from Paris state that the picture by Fragonard "Renaud dans les Jardins d'Armide," exhibited in New York the past season, has been sold to a Paris collector. The canvas which depicts an incident in Tasso's "Jerusalem Delivered," was painted when the artist was working to enter the Academy of Painting, and is executed in his freest manner.

"I have no present intention of selling anything."

"Since then neither I nor any member of my firm has heard anything further."

A special cable to the "American" from Paris, says, "There is no truth whatever in the report that we are selling the Morgan collection," said Mr. Earnest Duveen. The statement that we are heading a syndicate is absolutely unfounded."

Mr. Jacques Seligmann said: I know absolutely nothing about any such instruction on the part of Mr. Morgan, and I do not believe it."

Count Avogli Trotti said: "The story seems to me to lack probability."

Mr. Roland Knoedler said: "If Mr. Morgan were offering his collection, I think we would know. I have heard nothing of it."

Mr. Arnold Seligmann said: "We know nothing of it."

As to the possible effect of such a sale on art prices, the following opinion was expressed by Mr. Jacques Seligmann: Any depression that might be produced would be of short duration. To put any considerable quantity of rare works of art on the market would tend rather to stimulate interest in art in general and hence lead to an increased number of transactions. There is always a scarcity of rare works of art."

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### ART SOCIETY SCANDAL.

Speaking of the Association of American Painters and Sculptors from which he recently resigned together with Robert Henri, Geo. Luks, John Sloan, Jonas Lie, Levi Dabo and Guy du Bois, George Bellows said to a reporter:

"It is under the control of a self-perpetuating body of dictators who have used Tammany tactics to keep their power. They even sent to Europe and got the proxies of five absent members who know nothing about conditions in the society. Nine of the twenty-five members have quit because of the clique and because of bad financial management."

"The meeting of the Association of American Painters and Sculptors held last week," says W. B. McCormick in the N. Y. 'Press,' "brings that most interesting art society to a phase of its career that may make or mar it. As the case stands now it is the victim of success, for it has been in a quiescent state ever since the Armory Show, and there seems little likelihood in the near future of its awakening from its torpor."

"That the action of nine of the members in resigning was likely to be misinterpreted and come to be regarded as a 'rebellion' was a fear that has already come to pass. Yet nothing was further from the thoughts of the painters resigning than that they were acting as 'rebels.' The case of the resignations of Sherry Fry and Jerome Myers were entirely different, for Fry sent in his resignation more than a year ago, and Myers declared in the meeting that as he was a minority member of the Board of Directors—and the only one—he did not see that he could furnish a very effective 'opposition' to the ideas of the majority, with which he was not in sympathy."

"The group headed by Henri really resigned for three reasons. In the first place, they are in favor of holding exhibitions with complete freedom from the jury system. In the second place, neither this proposal nor any of the other artistic faiths they held to were likely to be carried into effect under what is practically a self-perpetuating Board of Directors. And, finally, they did not see why, after nearly eighteen months, it was not possible for the treasurer to make a report on the finances of the association."

"The tentative report of the treasurer shows what an interest can be created in New York if it is gone into properly. That a picture and sculpture exhibition could draw upward of \$70,000 into the coffers of an art association within the space of four weeks furnishes a 'tip' to the Building Committee of the National Academy if it will only look on the idea from the right viewpoint. It is to be hoped that the sixteen members now comprising the Association of American Painters and Sculptors will be able to have an exhibition in the coming season of some kind, even if it is not possible for them to repeat the success of curiosity created by the International exhibition."

### MILITANTS DESTROY ART.

The "wild women" of the Women's Social and Political Union, continue their attacks on the national art treasures of England.

A middle-aged woman, armed with a loaded cane, slashed five masterpieces in the Venetian Room of the National Gallery and simultaneously another woman damaged a picture in the current Royal Academy display.

The pictures damaged at the National Gallery were a "Madonna and Child with Infant Saints," a "Portrait of Girolamo Malatini," "Saints John and Christopher and the Doge," a "Landscape with the Death of Saint Peter," and "Christ's Agony in the Garden," by Giovanni Bellini. Apparently they were not irreparably injured.

The painting gashed at the Royal Academy was entitled "Primavera," by George Clausen. The Academy was filled with a fashionable throng when a woman drew a butcher's cleaver concealed in her clothing and dashed at the picture, in which she made several gashes. Attendants at once seized her, and it was only the presence of the police which prevented her from being roughly handled by the irate spectators.

A picture of King George V, by John Lavery, in the Royal Scottish Academy, Edinburgh, was also hacked by a suffragette this week.

### STATUE OF VENUS FOUND.

A life sized Parian marble statue of Venus has been found by excavators near Cyrene, North Africa, which in the early centuries was the seat of Greek culture. The statue, which dates back to the fourth century, B. C.—the time of Praxiteles, and once stood in the Temple of Apollo. It will be brought to Rome in June, to be placed in the National Museum.

### ANOTHER ART SOCIETY.

The painters who left the Association of American Painters and Sculptors last week, purpose organizing a new Society, to arrange group exhibitions similar to those of the MacDowell Club. George Bellows, a member of the MacDowell Club's Committee on exhibitions and one of the "seceders" gave a 'Herald' reporter some details concerning the undertaking.

He said "the MacDowell Club recently voted to discontinue its group exhibitions at the end of another year, having concluded that it was paying too much attention to painting. It is proposed now that a stage be built in the gallery, so that aspiring playwrights may be encouraged as well as young artists. The MacDowell Club's idea of group exhibitions has been followed in Philadelphia and Chicago, and the members of the Exhibition Committee, wish to expand it. Their intention is to found an institution, obtain a building and open seven or eight galleries, in which self-formed groups may exhibit their works simultaneously."

"The MacDowell Club's idea," continued Mr. Bellows, "has been a success in spite of two drawbacks, the first being that there was only one gallery, and the second that artists of reputation regarded it as a place for the 'also-rans.' The object is to get away from ignorance, false standards and the prize giving jury system. Every one will stand on his own legs. The judgment of pictures by a jury is a joke. You either like a picture or you don't like it, and your neighbor may like what you detest."

"As against the one extreme of the jury system, in which a committee picks the paintings which the public is to see, and the other extreme of the artist showing anything he wishes to exhibit, is the MacDowell Club's system, by which a gallery is filled with the works of eight or ten artists who are mutually willing that their products should be shown together. There is just enough of a check on the individual."

### MACBETH ON ART JURORS.

"The perennial discussion of the jury system has been of late a little more violent than usual. It is a pity that so little of value is offered in these harangues beyond an opportunity for letting off steam by superheated participants. One good suggestion was recently made in the AMERICAN ART NEWS by a Pittsburgh correspondent. It was to the effect that no artist should be eligible for service on a jury more than once in five years. I believe that most members of juries do their work conscientiously, but, in spite of them, charges of favoritism are always made. The five-year plan might put an end to this, but it would, in any case, introduce a new element into each exhibition season that might be of much value."—Macbeth's Art Notes.

### ART DEALING A CENTURY AGO.

"To wake the soul by tender strokes of art,  
To raise the genius and to mend the heart."

M. Paff informs his friends and the public that he has reopened his Gallery of Paintings, at No. 126 Broadway, corner of Cedar St., opposite the City Hotel, (entrance Cedar St.) with a choice collection, consisting of Face, Drolls, Still-life, Flowers, Fruits, Landscapes, History, Battle and ship Paintings, etc., all by the first rate masters.

M. P. flatters himself that the above collection stands pre-eminent in this country, well worthy the attention of the Lovers of this Noble Art and "passes along the Mind continually as the River's Stream and perpetual draw their humid train." Admission 25 cents. N. B. Best light, from 9 in the morning till 2.

—Evening Post, May 18, 1814.

### PICTURES IN BAD SHAPE.

Mr. Dawson, who recently drew attention to the serious condition of the portraits of Colonial times, exhibited some time ago in New York, has received letters of indignation from the owners, saying they would not have them touched. Of course, they are rapidly deteriorating and in a few years the Smybets, Blackburns, Copleys, Stuarts and the works of many other lesser painters will only be known by memory of what we call the "golden age of portraiture in America." Surely our picture owners cannot imagine that such a state of things exists in Europe. What has not been done to preserve their portraits?—Hogarth, Reynolds, Gainsborough, Romney, Raeburn and many others of the English school. The brilliant condition of a Rembrandt, Titian, Velasquez, etc., is certainly not because they were left untouched with their accumulation of ages of filth which renders a painting brittle and the canvas rotten, actually tearing itself to pieces.

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## ART AND ARTISTS

George H. Yewell has been quite ill at the Presbyterian Hospital.

Robert Henri will spend the Summer in California.

Frederick Crane leaves this week for his Summer studio at Dorset, Vt.

Cullen Yates is at Shawnee, Monroe County, Pa.

S. J. Farnham will be busy at her 57 St. studio all Summer, engaged on exhibition work, etc.

Howard V. Brown is planning another tour to the West Indies and Central America this Summer.

Edward Gay will open his studio at Cragmoor, Ulster County, New York, next week.

E. A. Bell and Henry Prellwitz are at Peconic, L. I., where they will soon be joined by Irving R. Wiles.

Mr. F. S. Bellevue, collector of American pictures, purchased three shipping scenes by Guy Wiggins this week.

Giuseppe Donato, who was chosen to chisel in marble the memorial to the late Siegfried Behrens, has submitted his first rough sketch, and it has been approved by the committee.

S. Montgomery Roosevelt, who sailed unexpectedly for London some few weeks, has taken a studio at 10 Duchess St., Portland Place, in that city, where he is painting a portrait of the Earl of Kintore. He will remain in London all Summer.

Charles Bittinger goes on June 1 to Peconic, L. I. He intends to soon work up into pictures, some of his Panama Canal studies.

Fell Sharp, the well-known English fashion artist, has lately returned from a month's vacation in Bermuda. Mr. Sharp is devoted to out-door sports and when not at work is always on or in the water. Mr. Sharp was nearly drowned twice last Summer while cruising in the Sound. He is adding a canoe to his various crafts and is going to try again.

A. G. Learned is going to the New Hampshire Hills later on in the Summer and is looking forward to doing some imaginative sketches.

Lucius W. Hitchcock is spending the Summer at his beautiful home in New Rochelle, but is planning to go on a fishing tour in Canada in the Autumn.

Gardener Soper has just finished a most interesting portrait of Mr. G. Perugini in the Chinese costume in which he played a couple of seasons ago in the "Yellow Jacket." The color and likeness are especially good.

F. R. Gruger, after returning from Bermuda, is going to Europe with Mrs. Gruger and family and may be absent from America a year or two.

It is whispered that several well-known artists are going into the moving picture field in the Autumn. After all, moving pictures are art, or may become so, under the direction of artists.

Silas Dustin has completed his new studio at Westport, Conn. The Westport colony of artists which now numbers 21, and of which Mr. Dustin is president, will hold its annual exhibition in late August or early September.

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Mlle. Andréé Lenique d'Artem, the portrait and miniature painter, whose studio is in the Sherwood Building, 58 W. 57 St., and M. Franc Boyer de Francheville have sent out an announcement of their recent marriage.

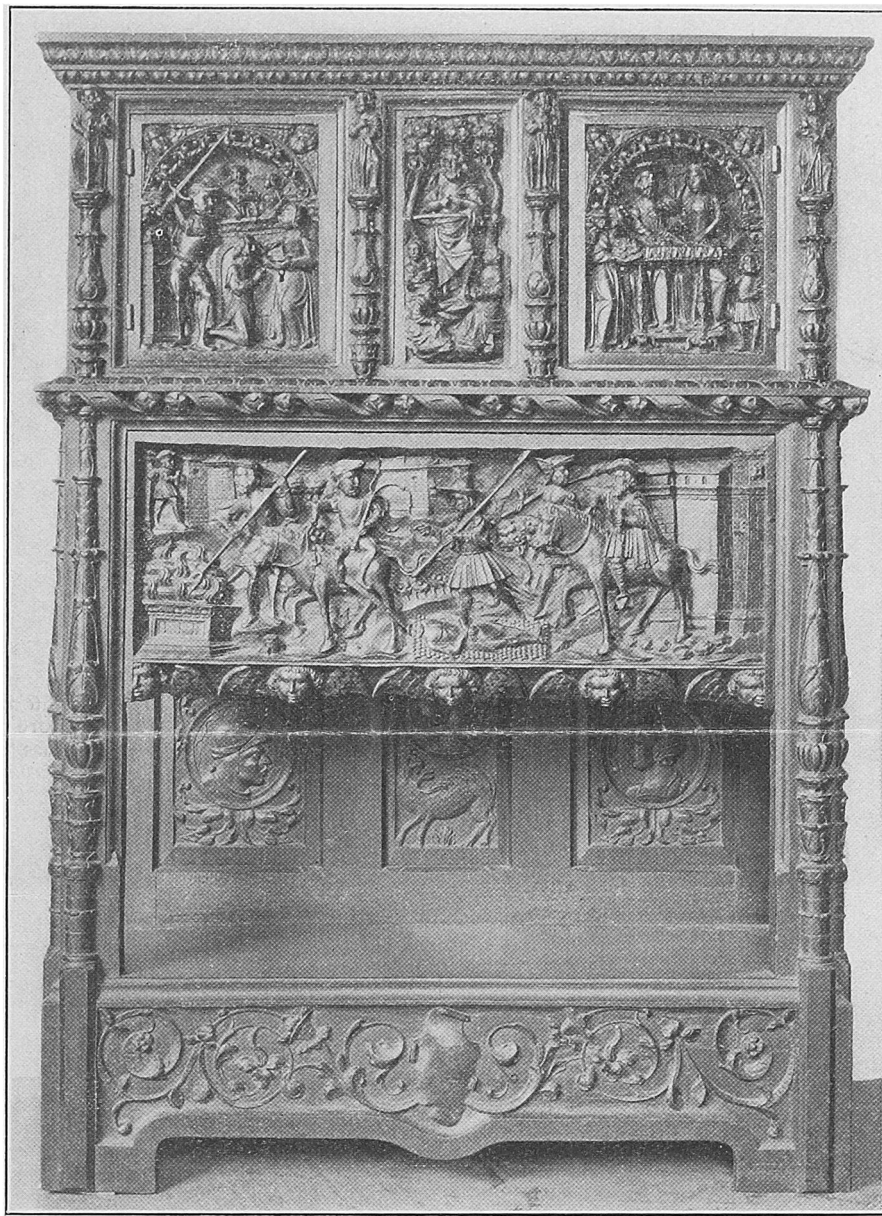
Alphonse Jongers is completing, before going to the country for the Summer, several portraits. Among them are those of Mrs. D. Willis James of Madison, N. J., Mr. C. M. Schwab, and one of the late Isidor Straus.

Miss Clara MacChesney, who sailed yesterday for London, has sold to Mr. William T. Evans for his National Gallery collection in Washington, her well known portrait of the late Robert L. Newman the artist, entitled, "The Good Story," which has won three gold medals at the National Academy, Buffalo and St. Louis.

Robert A. Graef, whose illustrations of theatrical stories are so well known, is planning to spend the Summer in the Catskills with Mrs. Graef and child.

Hubert Vos who will leave early in June, for his cottage at Arkville in the Catskills, is painting a picturesque interior—a scene in his studio—with a young woman indulging in "Reflections" after finishing a novel. These reflections are repeated in the lights that fall on the many bibelots in the room. Mr. Vos' "Reverie" a lady seated at the piano, now in the Old Salon, is reproduced in the illustrated catalog and also appears in the special Old Salon number of "L'Illustration." A large and recent pastel is a figure of a young woman "After the Bath." Mr. Vos intends to hold an exhibition of landscapes in the Fall, probably at Knodler's.

Sigurd Schow will be busy in town all Summer painting mural decorations in the old Cafe Boulevard at Second Ave. and 10th St., now known as the Cafe Bohème, and which will be run as a special rendezvous for artists. The subjects, which include some large pieces, will be Roman bacchanals. This work will prevent Mr. Schow from taking a big game hunt he had planned in the Canadian Rockies.



XVI CENTURY RENAISSANCE CREDENCE

In the Mary Blair Collection, now on exhibition at the Chicago Museum

John J. Boyle sailed this week for Europe to be absent three months.

Joel Nott Allen accompanied by Mrs. Allen and little Miss Margaret Cooper Allen have left town for Twilight Park, N. J., where they have leased a cottage for the Summer. Mr. Allen expects to do a deal of outdoor work; also several portraits.

Arthur B. Davies bought for \$150, the large Egyptian chest from the recent exhibition of the Y. W. C. A. Art School, carved by Marjorie Jackson. His niece will enter the school in the Fall.

## MR. CARROLL BECKWITH

Will receive a few Private Pupils in Drawing and Painting during July, August and September in his Summer Studio at Onteora-in-the-Catskills. Out of door work will be included. Terms \$25 per month. Mr. Beckwith will also conduct a

## "COURS D'ESTHETIQUE"

on Saturday mornings from 11 to 12 in conjunction with the above class. Terms for these discourses only will be \$5 per month. For particulars apply to Mr. Beckwith in his studio 57 West 45th Street. Regarding residence or boarding facilities, to Miss Annie Flint, Onteora Cottages, 60 East 34th Street

Robert Hamilton, 96 Fifth Ave., will leave for his Summer studio at Lenox, Mass., June 1. Mr. Hamilton has painted a number of portraits on commission during the past season, of which mention has been made in the ART NEWS, and is now completing an excellent one of Mrs. Theodore Stemmler of New York. On his return to the city in the Autumn, he will paint Mr. Stemmler's portrait. During the past Winter he sold several of his sheep and cattle subjects.

Miss A. M. Wright, of Albany, who has been studying sculpture abroad for four years, returned last week, bringing six cases of her work, including a bronze tablet, four by five feet, a bas-relief of the first president of Smith College. She intends to open a studio in this city.

## CHASE SUMMER SCHOOL OF ART

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## PAINTER'S JOKE ON MUSEUM.

Pity the poor museum director who has to accept works of art! Here is our Metropolitan Museum having thrust upon it William Orpen's self portrait called "Living the Life in the West," which is a painter's joke that must necessarily fall flat on everyone who does not know exactly what the allusion to "the West" in the title means. It would scarcely be fitting that an official museum label should point out that this geographical term applies to the fashionable part of London any more than that it should explain whiskey-and-soda was a necessary part of "life in the West" if we are to believe the evidences of this picture and of contemporary British fiction. The whole tone of this painting is so essentially vulgar and trivial that its presence in the Museum is to be regretted. The burden of the amateur connoisseur still hangs heavy on our leading art institution. —N. Y. Press.

## ART AND BUSINESS.

Artur Halmi, the Hungarian artist, who, notwithstanding the poor art season just closing, is said, on good authority, to have cleared some \$55,000 net, to which must be added the commissions paid by him to his agents, Knoedler & Co., since last December, by painting flattering pastel portraits of mondaines from New York and other American cities, gave a private view last week, at his 57 St. studio, of a dozen or more new portraits which makes a total of some 45 he has painted during the season. Among his best customers have been Mrs. George Gould, Miss Mary Garden, Mrs. Jules Bache, Mrs. Robert Guggenheim and Miss William R. Grace, Joseph P. Grace, Bernard Gimbel, Preston Satterwhite and Henry Mosle. Mr. Halmi will carry over a portion, at least, of his quickly gotten American dollars to Europe next month, and will return next Autumn for further financial, if not artistic, returns. Art and commercialism go hand in hand oftentimes.

## Jules Guerin in London.

A special cable from London to the "N. Y. Times" of May 17, states that Jules Guérin, the art director of the Panama-Pacific Exposition, has come to London from San Francisco for the sole purpose of viewing the eight large decorations which Frank Brangwyn, the only non-American artist honored with a Panama commission, is doing for the Festival Court. The eight canvases represent the four elements of the Greeks—Fire, Water, Earth and Air. A notable feature is the total absence of allegory in their execution.

The Atelier Rougeron will be removed June 1 from the Knox Building, 452 Fifth Ave. to 94 Park Ave. near 40 St., west side, where it will occupy the entire house, and will have every facility for picture restoration.

## ARTISTS' CARDS.

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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.  
SUMMER ISSUES.

With this issue, the AMERICAN ART NEWS will, as usual, during the summer, appear MONTHLY, until Saturday, October 10, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays, June 13, July 18, August 15, and September 19.

## THE MAY BURLINGTON.

The May number of the Burlington Magazine can be obtained from the American publisher, Mr. James B. Townsend, No. 15 East 40 St.

## ART SEASON'S CLOSE.

With the present number, the AMERICAN ART NEWS suspends its weekly issues, with the final close of the art season in America, until October 10 next, and will, during the interim, publish its usual summer monthly numbers on June 13, July 18, August 15 and September 19.

The past season, while it brought un-

precedented activity in the matter of exhibitions and interesting and important news events—it must be admitted, was not only a disappointing one to artists and dealers in the way of financial returns, but the worst in many years. This was entirely due to the financial conditions which have depressed the country, and which have been peculiarly adverse to the sale of art works, which in such times become luxuries. But that the love of art works and of collecting among Americans of education and cultivation, has ceased to exist, as some pessimists have been arguing in the public prints, simply because the country is passing through a period of financial stress—is absurd. If conditions in the business world improve with the opening of the art season next Autumn, the art trade will soon revive. It is simply a question of economics. Our columns, filled as they have been, for seven and a half months past, with descriptions and notices of art exhibitions and events, and our constantly growing circulation and advertising, prove conclusively that the interest in art abides, and also grows every year.

## A "SILLY SEASON" STORY.

The Herald opened the well-named journalistic "silly season" by devoting most of its front page on Monday last to a revival of the already too much exploited story that the family of the late J. Pierpont Morgan had decided to sell his collection of art treasures, now on public exhibition in the Metropolitan Museum. The only new feature of the story, which was published, the Herald stated, on the authority of a mysterious "person thoroughly conversant with art matters, and close to certain members of the late Mr. Morgan's family," was that the sale would not be at auction, but would be handled, as was that of the collection of the late Rudolph Kann, by a syndicate of dealers, which the story intimated would be headed by Duveen Brothers.

Apart from the cabled doubts and denials of the story by leading art dealers, published elsewhere in our columns, we are in a position to state that there is no more ground for the story now than there was when it was first published some time ago. It would seem, therefore, that its republication at this time, when the story is known to be an annoyance to the present Mr. Morgan and the members of the family of the late financier, means simply a dearth of real and important news and marks the opening, as we have said, of the journalistic "silly season."

That some of the Morgan art collections will be sold, at some time in the future, is most probable, but the present Mr. Morgan will announce this only when his plans are made, and when he considers the time for such announcement has arrived. Meanwhile, as we said some time ago, it would seem that he and the members of his family should be spared the annoyance of repeated and wearisome guesses as to the probability of a sale, even when these proceed from mysterious "Art connoisseurs," "family friends" or art "critics."

## CORRESPONDENCE

## Vezin Writes Corcoran Gallery.

Editor AMERICAN ART NEWS.

Dear Sir:

I subjoin copy of letter which I am addressing to Mr. F. B. McGuire, Director of the Corcoran Gallery of Art. I think you would serve your readers and also the Corcoran Gallery, by printing it.

Very truly yours,  
Charles Vezin.

549 Broadway, N. Y.,  
May 25, 1914.

## The Letter.

F. B. McGuire, Esq., Director,  
Corcoran Gallery of Art,  
Washington, D. C.

Dear Sir:

I am sending you under separate cover copies of correspondence between the Pa. Academy of the Fine Arts on the one hand, and Mr. Howard Russell Butler and myself on the other. To make similar correspondence with you unnecessary after the opening of your exhibition, I wish to inquire if the system recently pursued by the Pa. Academy is to be followed in the coming exhibition of the Corcoran Gallery? I make no charges against your institution, but the impression is general amongst potential exhibitors that the Corcoran Gallery has been working under the same system.

I venture to express the hope that your circular, to be issued in October, will state that there will be no "invited pictures," and that all candidates for admission to your exhibition will have equal opportunity to be impartially judged.

If you cannot make this promise, I would suggest your adopting Mr. Butler's plan of stating how many pictures were sent to Budworth's at the last exhibition, and how many of these were accepted. In case there were only 17 accepted two years ago, as has been whispered, your circular should state it, so that we may send or not, but with a correct understanding as to the chances.

I deem it but fair, not only to the artists, but to your institution, that the situation should be clarified, for if no clear statement of the case is made, some of the best men in the country who may not be "invited," will not send, which would be a loss, not only to them, but to your exhibition.

I am sending a copy of this letter to the ART NEWS in order that the attention of artists generally may be called to this vital question, and I ask your permission to publish your reply in the same place, unless you prefer to send it direct to the Editor.

Assuring you of my most cordial sentiments and of my earnest wish for the success of your exhibition, I remain, with much respect,

Very truly yours,  
Charles Vezin.

New York, May 25, 1914.

## Depends Entirely on "Art News."

Gentlemen:

We rely entirely on the ART NEWS for the art news of the world, and living as we do in the mountains, find it invaluable. I hope you will not consider any news old news because you publish a weekly. Continue to give as you do, a little of everything as we are not the only ones entirely depending on the ART NEWS for the art news.

Sincerely,  
Edmund Rolfe.

May 12, 1914.  
Shady, Ulster County, N. Y.

## "Of Value and Interest."

Editor AMERICAN ART NEWS.

Dear Sir:

Enclosed please find P. O. order for \$2.00 as renewal my subscription.

I find the ART NEWS of value and interest and I should not like to be without it.

Very truly yours,  
Raphael Beck.

78 Delaware Ave.,  
Buffalo, N. Y.  
May 20, 1914.

## COLLECTOR'S DEPARTMENT.

## Is It a Da Vinci? (No. 20)

Editor AMERICAN ART NEWS.

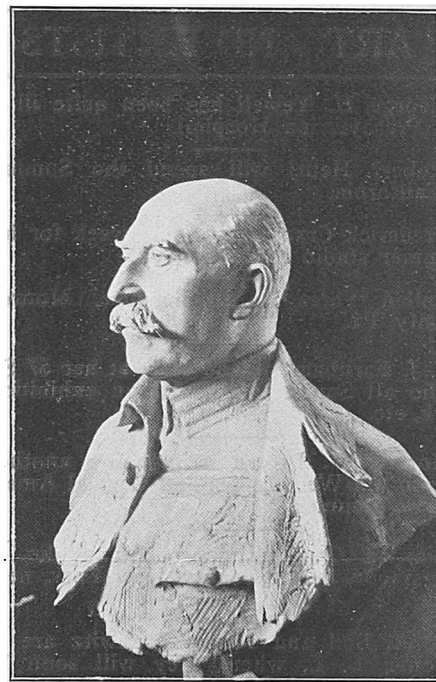
Dear Sir:

The portrait of Ginevra Benci, reproduced in your March 7 issue (and referred to by "F. E. P." in the March 21 number), is in my possession.

I shall be very pleased to give "F. E. P." and others interested, further particulars regarding this picture.

Yours faithfully,  
Arthur Ruck.

London, May 16, 1914.



DUKE OF CONNAUGHT

By Frederick Lessore

Frederick Lessore, the English sculptor, who passed through New York last week and is showing his latest portrait bust in Koedler's, a likeness of the Duke of Connaught that he made in Ottawa recently, is remembered in this city as the "discoverer" of Arthur B. Davies and A. P. Ryder, which artistic finds he made two years ago.

## DAYLIGHTING A BOOK STORE.

The remarkable daylight effect produced in a leading new book store on Fifth Ave., New York, is a revelation of what can be done through the proper application of laws governing scientific illumination. The arched ceiling effect, which forms the principal architectural feature of the store, is a soft cream white color, embellished with a series of simple but rich panel designs, the surface of the arches forming one of the most perfect light-reflecting mediums possible to obtain in architectural construction. At the base of each arch is installed a powerful reflector that throws a strong white light upward, spreading over walls and ceiling and reflecting downward, diffusing a mellow glow of pure white light.



Showing Combined Effect of Semi-indirect and Concealed Methods of Illumination

The light produced by this system is practically a reproduction of daylight, with the result that the finest details are plainly visible, while the most delicate colors can be seen in their true values. The illuminating scheme is finished with a series of elaborate lamps hanging from the ceiling on chain drops fifteen or twenty feet apart. The powerful lamps used at the base of the arches for indirect or cove lighting are known as J-M Linolite Lamps, are about a foot long an inch in diameter, and with a straight Tungsten filament that produces a continuous "line of light" which diffuses the illumination evenly over the entire surface to be lighted—in marked contrast to the spotty effect produced by the bulb type of lamp.

The manufacturer of these lamps, the H. W. Johns-Manville Co., New York, claim that more than 90% of all the art galleries in this country, together with 25,000 churches and over 30,000 stores, are equipped with J-M Linolite Lamps in conjunction with Frink Reflectors, for which they are the sole selling agents.

## AMONG THE DEALERS.

Charles W. Kraushaar sailed Tuesday last on the "Vaterland," for Paris.

Mr. Edgar Worch, of the Worch Galleries, 467 Fifth Ave., leaves on the "Imperator," June 6, after a short but successful season here. Mr. Worch will return to N. Y. in Autumn with a complete collection of ancient Chinese art.



## LONDON LETTER.

May 15, 1914.

Some very brisk bidding characterized the King Sale at Christie's when Dresden, Frankenthal and Fulda porcelain was dispersed. Mr. Jacques Seligmann took a prominent part in the proceedings, acquiring several important pieces, among them a fine Frankenthal group of a lover and his lass in Arcadian surroundings, for which he gave the sum of 920 guineas, a record price. The Fulda porcelain, though fetching high sums, did not reach the heights attained by the Frankenthal, and a Fulda figure of the Virgin standing on the dragon and the globe went to the same bidder for 300 guineas, an amount which was also in advance of previous records. Before these prices, that of 225 guineas paid at Sotheby's for the bronze helmet of a Roman gladiator pales into insignificance.

## Brilliant Watercolors.

The distinction of being the watercolorist whose work fetches the highest prices today among that of living artists, belongs to Mr. Charles John Collings, whose series of watercolors entitled "Splendors of the Rockies and Selkirks" are now on view at the Carroll Gallery, 10 George Street, Hanover Square. The series has been well named, for Mr. Collings' mastery of pure, luminous color is splendid indeed, giving rich, jewelled effects of tone which render his work decorative in the highest degree. When one considers how singularly felicitous he is in his treatment of the color effects of Nature as she shows herself in her Canadian aspects, it is not surprising that his drawings should figure so largely as they do in the collections, both public and private of America.

The Hackley Gallery of Michigan is among the municipal bodies who have acquired specimens of his work, while a recent purchaser of two drawings for his private collection, is one of the trustees of the Metropolitan Museum. The pictures now being exhibited are all of Mr. Collings' third and best period, when, freed from the artistic influences which had hitherto impressed themselves upon his output, Mr. Collings had succeeded in being splendidly and daringly—himself.

## Gift to the Nation.

Through the generosity of the Countess of Carlisle, the National Gallery has added to its treasures one of the finest portraits ever executed by Rubens. This is the portrait of the Earl of Arundel, formerly housed at Castle Howard, an extraordinarily beautiful oval picture, technically much freer in treatment than certain other works of the kind by the same artist. This is the only portrait of a man by Rubens which the Gallery possesses and, in view of the recent suffragette outrage on the Sargent portrait of Henry James at the Academy, it will only be shown for the present by special permission.

May 21 will see the dispersal at Puttick & Simpson's of the Overcourt tapestries, Brussels panels of 17th century manufacture executed for the old English mansion of Overcourt built during the reign of King James I. The subjects of the tapestries are scenes of peasant life.

The Cellini dish acquired by Mr. Albert Amor at the Ashburnham Sale has been bought by a famous Scotch collector residing in London.

## Impending and Important Sale.

It is rumored that an historic collection of Old Masters, belonging to a well-known nobleman, is shortly to be dispersed privately and that the negotiations are being placed in the hands of Mr. Arthur Ruck of 14 Clifford St., W., who acts as agent for the private sale and purchase of important works of art which their owners may not wish, for diverse reasons to figure in public sales. In this way some of the most interesting canvases which have changed ownership recently have passed through Mr. Ruck's hands. American visitors to London, whether dealers or dilettanti, should make it their business to pay an early call on Mr. Ruck with a view to ascertaining whether his arrangements for the present season include anything which may be of particular interest to themselves.

## Modern Spaniards Work.

The Exhibition of Modern Spanish Art at the Brighton Art Gallery (which is to migrate to London later in the year) was opened by the Spanish ambassador last week and proves to be of great interest in spite of the fact that Signor Zuloaga, perhaps the most able of all the modern Spanish school, does not contribute. The reason for the absence of his work is that, having abandoned his former style of technique and of thought, he does not wish to be represented any longer by work with which he has lost sympathy, and as the achievements of his later period are at the New Salon, Paris, he prefers not to send any canvases to the present exhibition. Some good work is sent by Sorolla, Cortes and Chicharro, while among the names of the sculptors figure those of Capuz, Ferrer and Algere.

## Mortlake Tapestries on View.

The modern revival of interest in tapestry weaving is in part responsible for the present loan exhibition of Mortlake tapestries, organized by Sir Cecil Smith at the Victoria and Albert Museum. These have been lent by the Duke of Buccleuch and the Earl of Dalkeith and testify eloquently as to the degree of excellence achieved in the early 17th century by the English school of weavers, whose work was equally encouraged by Commonwealth and Monarchy alike. The three panels lent by the Duke of Buccleuch were at one time at Hampton Court; they are woven from Mantegna's historical cartoons, while those belonging to the Earl of Dalkeith were inspired by Raphael's cartoons.

L. G-S.

## THE J. G. JOHNSON CATALOG.

Writing in The Nation in the catalog of Mr. J. G. Johnson's Catalog, Prof. F. J. Mather says:

"Ordinarily, privately printed catalogs do not come within the scope of the Nation, but in the present case the collection is so remarkable and the catalog of such scholarly worth that an exception should be made. This gallery of about a thousand old masters and two hundred modern represents more than thirty years of keenly individual selection. Most of our great American collections have been assembled through a few dealers or advisers, Mr. Johnson has done his own buying. For many years he located and landed his pictures in complete privacy. Then, some dozen years ago, rumor began to divulge the contents of the modest mansion on South Broad Street, Philadelphia. The collection became a place of pilgrimage for critics and amateurs of all sorts, the owner dispensing an unflagging and generous hospitality to all persons genuinely interested in his treasures. Naturally, the merry war of attributions began, and has continued briskly. The appearance of this catalog should at least produce an armistice.

"Mr. Johnson has planned his catalog with the wisdom that has guided his collecting. The ample quarto form is sufficient to contain plates of good scale and offers under the care of the Gilliss Press a dignified and sightly page, but the volumes are practicable without the use of a lectern. Again, superfluous catalog features have been sternly repressed. Obviously, where photographic facsimiles are at hand, the usual lengthy verbal descriptions serve no useful purpose. Moreover, indications of provenance are rarely given, though reference to literature or to the opinions of critics is freely made. The work of cataloging is in the hands of two 'experts' of highest competence. Everything has been planned for use and nothing for show. As regards literary proportions, the catalog is a kind of happy mean between the old catalog of the J. P. Morgan pictures and Dr. Richter's voluminous lucubrations on the Ludwig Mond collection. The editors treat their respective portions quite individually within the general scheme. Dr. Valentiner is more punctilious in giving material and bibliographical minutiae; Mr. Berenson is more personal and suggestive.

"From the point of view of art history, this is the most complete and important gallery in America, whether public or private. It is understood that on terms to be adjusted it will eventually be given to the city of Philadelphia. That city would be shortsighted indeed which should boggle over the conditions of such a gift. It is consonant with the magnanimity with which Mr. Johnson has conducted his collecting that this fine catalog which brings constant surprises even to those who know the pictures well, has been freely distributed to such institutions and individuals as may make the best use of it. This offsets the usual regret that works of high scientific worth should not to a certain extent be offered for sale, even when their auspices are private."

## DICTIONARY OF ARTISTS.

An elaborate Iconographic Dictionary of Artists, in course of preparation for publication by George Barrie and Sons of Philadelphia, who recently figured in certain proceedings relative to the sale of Editions de Luxe of various authors, to wealthy people.

The work which is, in a way, a rival of Mr. Jaccacci's elaborate \$15,000 publication on the great art collections in the United States, of which only one volume of the 15 announced in the prospectus has appeared in some five years, is to be in twenty folio volumes, at \$2,000 the volume, or \$24,000 for the series. It is to be profusely illustrated, with reproductions of masterpieces in color as well as black and white, and the text is being compiled by William Walton, Charles H. Caffin, William A. Coffin, Miss Cary, Arthur Hoeber, etc., with a preface by Russell Sturgis.

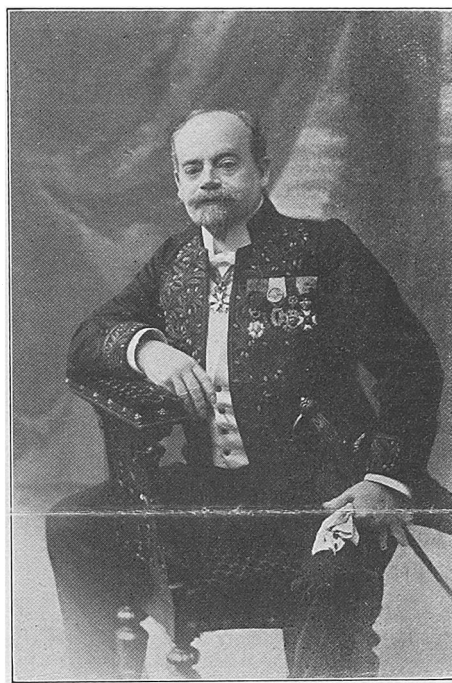
## PARIS LETTER.

Paris, May 20, 1914.

Messrs. Trotti are exhibiting at the galleries in the Place Vendôme 96 pictures from the Crespi Gallery at Milan, which M.M. Lair-Dureuil and Baudoin will sell at the Georges Petit Gallery on June 4. To say that the catalog of the sale, which is admirably illustrated, has been compiled by M. Marcel Nicolle is to say that it is a model of what a catalogue ought to be; all that is known about every picture and its history is stated and the information given has been checked with the utmost care so that its strict accuracy is incontestable. In his valuable preface, M. Nicolle gives some interesting particulars of the difficulties encountered by the Crespi family before they could obtain permission to take the collection out of Italy and of the sacrifices that they had to make in order at last to overcome those difficulties.

## The Crespi Pictures.

The pictures now exhibited are the pick of the collection and are extremely interesting; those of less importance will be sold later at the Hôtel Drouot. The collection is one which should make a special appeal to museum directors; its great strength is in the Italian schools, of which there are many important examples. Very attractive is the celebrated "Virgin with the Pomegranate" of Gianpietrino (No. 25), a painting in superb condition which is likely to fetch a high price; near it hangs a fine Francia, "St. Barbara" (No. 22), also in perfect condition, brilliant in color. On



Gabriel Ferrier Who Painted the Portrait of M. Sedelmeyer on Page 1

the same wall are the two parts of a large altarpiece by Marco d'Oggionno (43 and 44), undoubtedly the masterpiece of that painter, both of which some museum ought to acquire and put together in a suitable framework. Facing one, as one enters in the room, is the very important and remarkable "Vision of St. Anne," painted by Tiepolo for the Benedictine convent at Cividale, where it remained until 1810. It is signed in full and dated 1759. Next to this picture hangs Tiepolo's original sketch for it, showing that, in the finished work, he slightly varied his original design, and the engraving of the picture by the painter's son, Lorenzo Tiepolo, is also shown.

## By Leonardo and De Predis.

Is the "Virgin of the Ave Maria" (No. 62), formerly in the Lugani and Bonomi-Cereda collections, a work of Leonardo da Vinci himself? Probably, as M. Nicolle suggests, it was begun by Leonardo and finished by Ambrogio de Predis; in any case it is a picture of great beauty, full of tender feeling. Very important is the Crespi Madonna (No. 40), probably an early work of Michael Angelo himself, although M. Nicolle, with characteristic prudence, catalogs it only as "attributed"; the "Nativity of Borgognone" is a fine example of that master. Among the few pictures of other schools is an important work of Jerome Bosch (No. 92), of which there is a variant in the municipal museum of St. Germain-en-Laye. Other masters represented in this profoundly interesting collection are Canaletto, of whom there are four fine examples; Lorenzo Lotto, Andrea Solario, Palma Vecchio, Bernardino Luini, Sodoma, Basaiti, etc. A striking characteristic of the collection is the excellent condition of most of the pictures.

## Magnasco's Brilliant Work.

At the Galerie Levesque, 109 Faubourg St. Honoré, is an exhibition of unusual in-

terest, that of the work of an Italian painter until now very little known, Alessandro Magnasco, who was born at Genoa in 1667 and died in 1749. His pictures reveal a remarkable personality and at first sight recall Greco; but the resemblance is perhaps less than it seems at first and arises from the undoubted fact that Magnasco's temperament was Spanish rather than Italian. Why this should have been so it is impossible to say, but his choice of subjects no less than his treatment of them shows it was so. In some of his paintings he approaches caricature and one at least reminds one of a "Caprice" of Goya, who was born only three years before Magnasco's death. The color of Magnasco's work is, as a rule, but not always, rather sombre but, for all that, he is a colorist. He is also a great draughtsman. The two finest pictures in the exhibition are No. 22 and No. 23, representing respectively the interior of a convent and a monastery with numerous figures. The landscapes are quite personal and unlike those of any other painter.

Messrs. Goldschmidt, of Frankfurt, will open on June 1, their new galleries on the first floor of 22 Place Vendôme. I visited them yesterday, but they are still in the hands of the painters and decorators and I could only see that, when finished, the suite of galleries will be a very fine one. It hardly seemed possible that they could be ready by the date fixed, but Mr. Goldschmidt declared that they should be and no doubt he will see that they are.

The Union Internationale des Beaux Arts et des Lettres, will hold its annual Salon October and November next at the Alcazar d'Été. Oils and watercolors, pastels, engravings, lithographs, sculpture, medallion art, engraving on precious stones, architecture and decorative art are eligible. The Society also publishes a bi-monthly magazine entitled "Tendances Nouvelles," broadly eclectic in aim, not the organ of any one group of artists, but giving space for discussions and illustrations of the works of moderns of all schools.

## The Visconti Gift to Louvre.

A valuable addition has been made to the Louvre by the generous gift to the nation by the Marchioness d'Arconati-Visconti of her collection of paintings, sculptures and other works of art. One of the ancestors of the late Marquis began to form the collection in the 16th century and it has been since enriched by successive generations. The group of Italian and French sculptures is a very important one, including as it does the superb marble statue of the Virgin of the French 14th century school from the Spitzer collection, the medallion of the Infants Jesus and St. John, attributed to Donatello, the famous bust of a child attributed to Germain Pilon, from the Bonaffé collection and many other fine works. Among the pictures are Bernardino Luini's "Virgin With a Book," the beautiful tondo of the Holy Family, attributed to Domenico Ghirlandajo and the portrait of Bianca-Maria Sforza by Ambrogio da Predis.

Americans are beginning to arrive. Mr. and Mrs. Archer Huntington have been making a short stay at the Hôtel Ritz, but have now left Paris; they will, however, remain in Europe until October. Mr. Huntington says that he is not buying any more pictures.

Robert Dell.

## FOREIGN ART NOTES.

The January exhibition of the Teichert Art Salon at Königsberg included 34 works by Louis Corinth, chiefly of his later period; the most important of which was a large oil painting of Paradise, with Adam and Eve in a sunny landscape. "The Prisoners" is another work displaying large figures.

The new wing of the British Museum, to be known as the "King Edward VII Wing," is so far advanced as to be accessible to the officials. It will be open to the general public this month. This wing is part of a plan for extending the museum, the accommodations of which have been overtaxed.

This year's "Estampes" Salon at Brussels was noticeable for the uniform high quality of its products. Omer Coppens was represented by some Flemish colored lithographic pictures of town life, while Marten Van Der Loo shows a number of specimens with appropriate local coloring. Works of Joseph Pennell, Baertsoen and Corot complete the collection.

The history of the Venetian Academy of Arts in the second half of the 18th century was the theme of an article in the October issue of the "Arts" by Gino Fogolari. That period was remarkable in connection with Canova to whom fell the honor of being an academician at the early age of 21.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Graphic works printed at Pan Press of Berlin, to June 1.

City Club, 55 West 45 St.—Summer Exhibition of Oils by Frederick Crane, Cullen Yates and H. L. Hildebrandt.

Cottier Galleries, 718 Fifth Ave.—Oils by modern foreign artists.

Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.

Daniel Gallery, 2 West 47 St.—Group of American painters, to June 30.

Ehrich Galleries, 707 Fifth Ave.—R. de Rustafjaell's Egyptian antiquities, to June 13.

Folsom Galleries, 396 Fifth Ave.—Works by American artists.

Goupil Galleries, 58 West 45 St.—Monotypes and original etchings in color, to June 6. Bronzes by Rembrandt Bugatti.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Louis Katz Art Galleries, 103 West 74 St.—Wood block prints in colors by Margaret Patterson, to June 30.

M. Knoedler & Co., 556 Fifth Avenue—Annual Summer Exhibition of Oils by American Artists.

Kraushaar Galleries, 260 Fifth Ave.—Oils by Whistler, Zuloaga, Fantin-Latour, Courbet, Legros and Matthew Maris, to June 25.

Macbeth Galleries, 450 Fifth Ave.—American oils.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Modern American oils.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—Pictures and Posters of Travel.

National Arts Club, 119 East 19 St.—Special show of sculpture, to May 31.

National Society of Craftsmen, 119 East 19 St.—Thumbbox exhibition. Jewelry by Miss Margaret Rogers of Boston. Paul Revere Pottery.

New York Public Library, Print Gallery (Room 321).—Works by Sir Francis Seymour Haden. Stuart Gallery (Room 316).—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader.

Reinhardt Galleries, 565 Fifth Ave.—American oils.

## CALENDAR—OUT-OF-TOWN.

Baltimore—Peabody Gallery—Landscapes by Clark S. Marshall.

Boston—Copley Gallery—Drawings and Miniatures by George H. Bartlett and Clara Louise Bell.

Buffalo—Albright Gallery—Ninth annual exhibition of works by American artists.

Chicago—Art Institute—Annual exhibition of the Art Stud. League. Roullier Gallery—Etchings in black and white and colors by Donald Shaw McLaughlin and etchings by Herman Webster and Katherine Kimball. Thurber Galleries—Oils by W. J. Beasley, G. Cimiotti, Jr., Howard Giles, A. Schneider, H. F. Waltman and W. D. Paddock. Anderson Gallery—Oils by J. E. Irving Couse. Fine Arts Shop—Paintings by American artists. O'Brien's Gallery—Oils by American artists. Palette and Chisel Club—Sculptures by Emory P. Seidel. Reinhardt Galleries—Paintings by American artists.

Detroit Museum—Paintings and drawings by Henry Reuterdaahl, and works by Leon Bakst, to June 1.

Indianapolis—Y. M. C. A. Gallery—Oils by William Scott. Twentieth Century Club—Oils and pastels by Misses M. T. Aver and Marion Howard. John Herron Art Institute—Thirteenth annual exhibition of the work of the students of the Art School of the Institute, June 3-14.

Kansas City—Institute—Artists Guild exhibition, to June 30.

Nashville—Pantheon, Centennial Park—National Fine Arts and Arts and Crafts exhibit, to Sept. 1.

Philadelphia—Plastic and Sketch Clubs—Academy Fellowships annual exhibition.

Pittsburgh—Carnegie Institute—Annual International Exhibition, to June 30.

San Francisco—Institute of Art—Annual Spring exhibition.

## COMING ART AUCTIONS.

### New York.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Literary and historical letters collected by the late Rev. Edwin F. Hatfield, Wednesday afternoon, June 3. Autograph letters and documents of American interest, including letters of Lincoln and Washington, from the library of the late Bishop W. C. Doane of Albany and other sources, Thursday and Friday afternoons, June 4-5.

Silos Fifth Avenue Art Galleries, 546 Fifth Ave.—Oriental rugs and carpets Tuesday, June 2 and following afternoons.

### Abroad.

Berlin—R. Lepke and H. Helbing—The celebrated art collection of the late Baron A. v. Oppenheim of Cologne, October.

London—Christie's, McCulloch collection Southey's—Third part of Huth Library, June 2-12.

Munich—Galerie Helbing—Autograph collection, in which are 49 Goethe letters, June 2-3.

Paris—Galerie Georges Petit—Renaissance art objects, June 2-5. Galerie Crespi—Old Masters, June 4. Marquis de Biron—Drawings, pastels, painting sculptures, objects of art and furnishings, etc., June 9, 10 and 11. Charles Fairfax Murray, June 15. Galerie Steengracht—Old Masters, June 9.

Leipzig—Boerner, Chodowiecki collection of early prints and 200 original sketches, June 3-6. Napoleon collection, portraits, battle scenes and caricatures, June 3-6.

## EXHIBITIONS NOW ON

### Good English Pictures.

At the Lewis & Simmons Gallery, No. 581 Fifth Ave., there are now on exhibition several unusually interesting and important examples of early English painters, with other early foreign works, notably the large important and beautiful Rubens a "Holy Family" with five life-size figures, warmly endorsed by Max Rooses, and the equal of a somewhat similar canvas in the Pitti Gallery.

The English pictures include a remarkably fine pair of three-quarter length seated portraits of Lord and Lady Walpole by the Scottish Reynolds, Allan Ramsay, an unusual example of Beechey, a three-quarter length seated presentment of Lady Stanley, and a canvas of similar size, also a seated portrait of a handsome woman, by G. Harlow, which suggests Hoppner in its treatment and strength.

The firm of Lewis & Simmons has just completed a new and large addition—a handsome gallery—to its quarters at the Rue de la Paix and Rue Danou, in Paris.

### Art at City Club.

At the City Club, 55 West 44 St., there is now on view, to remain during the Summer, a collection of 13 oils by three artists, Frederick Crane, Cullen Yates and H. L. Hildebrandt. Mr. Crane's chief canvas is a capital view of the great "Dorset Hills," among which the artist has a Summer studio set in a farm of 160 acres. One of the more notable of Mr. Crane's other works shows a waterfall by moonlight. He has also a small portrait of his brother, Mr. Henry W. Crane. Mr. Yates has several landscapes, including two snow scenes, "Winter in Delaware Valley" and "The Village Church." An interesting work is "The Old Mill." Mr. Hildebrandt is represented by his picturesque "The Girl and the Brook," "An Arrangement," of a handsome young woman, and a view, "Across the Bay."

### Art in Bronxville.

The artists of Bronxville, N. Y., held an exhibition of their work at Bronxville Public School last week. Walter Clark sent a landscape, Bruce Crane "Dawn," and other artists with their pictures were "Winter Hill," Ann Crane; "The Intruder," H. Dolph; "Spring Landscape," Edward Gay; "September Morning," W. H. Howe; "Lilies," C. H. Hinton; "A Symphony," George Inness; "Harpy Eagle and Macaw," C. R. Knight; "On the Way to Confirmation," Will H. Low; "Christmas Eve in the Studio," Mary Fairchild Low; "Making for Port," Edward Moran; Japanese panel by S. B. Nichol, "Hildegard," Wilhelmina Nichols; "Spring," Hobart Nichols; "Landscape," Orin Parsons; "Pool in the Woods," H. W. Ranger; "Reflections," Robert Reid; "Spring Woods," G. H. Smilie; portrait W. T. Smedley, "A Cumean Sibyl," Elihu Vedder, and "The Arno," Anna Winegar.

### Paul Revere Pottery.

There is now on view, to June 8, at the studios of the National Society of Craftsmen, a special exhibition of products of the Paul Revere potteries. The designs are attractive, mainly based on antique models and the coloring is harmonious. There are bowls, plates and tiles in yellow, grey, brown and green, and various "bunny" sets.

At the Kraushaar Galleries, 260 Fifth Ave., is now on view an interesting group of oils by Whistler, Courbet, Zuloaga, Alphonse, Legros, Fantin-Latour and Matthew Maris.

### BALTIMORE.

The last of the season's exhibitions at the Peabody Gallery is now in progress, the show consisting of a collection of 20 landscapes in oil by Clark S. Marshall a well known local artist who handles his medium ably and invariably makes his work interesting. His exhibition compares favorably with any "one man" show that has recently been held here, and it has been well received.

The only remaining events of the art season are the exhibitions by the students of the Maryland Institute and the Charcoal club, the next week and the following week.

Harper Pennington, formerly of Baltimore, but now of New York, has presented the Charcoal Club with four of his pastels. They are nudes, three studies of dancing girls.

The Peabody Gallery has added to its collection what is said to be the first portrait by William Henry Rinehart, whom some consider the father of American sculpture. Reinhart was born near Union Bridge, Md., and passed a considerable portion of his life in this city.

The Peabody's acquisition is a portrait of A. R. Shipley who died here last March. He was Rinehart's room-mate when the sculptor was starting his career. The portrait is a marble relief and was presented by Mr. Shipley's widow.

George F. Conlon and Emmanuel Cavacos, Baltimore students who are in Paris studying under the Rinehart Scholarship, are making a good showing for themselves, according to reports.

Other Baltimoreans studying are in Paris are Miss Grace H. Turnbull, Eric Haupt, Griffith Coale and Macgill Mackall. All six were represented at the Spring Salon. Messrs. Haupt, Coale and Mackall are pupils of Richard Miller and after spending the Summer sketching with him in Brittany, will return to their homes.

W. W. B.

### HARTFORD, CONN.

The Morgan Museum has acquired an interesting novelty for its department of costumes and embroidered fabrics in the gift by Mrs. Frank C. Sumner (Hartford) of a French Court suit of the Revolution period, which belonged to an ancestor of Mrs. Sumner, Judge Metcalfe Bowler, of Newport, R. I., one of the King's Commissioners prior to the revolution.

The Moyer Gallery is showing a fine marine by Musin, known as a sort of composite Clays-Ziem painter of the sea, several new Gedney Bunces, an interesting small landscape by Henry White and several etchings by Louis Orr of London.

Charles Noel Flagg, President of the Municipal Art Society and the Conn. Academy, and winner of the Academy Proctor prize in 1909, has returned from an extended visit to Texas and resumed painting portraits.

James E. McManus, of the Conn. Academy Council, is exhibiting at his studio a remarkable picture of the picturesque Conn. river front at Hartford, already made famous in the art world by the etchings of Charles G. Platt.

Hartford will lose a valuable and interesting private collection of modern American oils in the removal of Henry C. White, the landscape painter, to permanent residence at Waterford-on-the-Sound.

James Britton.

### IMPRESSIONISTS AT DUSSELDORF.

Düsseldorf, May 18, 1914.

Düsseldorf, formerly one of the best known European art centres, and in the middle of last century, in the times of the Achanbach and Knaus, one of the largest importers of art to the States, has been more and more forgotten of late years in consequence of the academic and reactionary style of its painters. Other painters like Böcklin and Feuerbach who didn't take part in this official money making and picture game, left Düsseldorf. Now Mr. Alfred Flechtheim, an Amateur and Collector of modern art, has opened an Art Gallery in Düsseldorf and the features of this gallery, in addition to examples of Manet and Monet, Renoir and Sisley, Cezanne and Van Gogh, are the works of Ernst de Peerd.

### WASHINGTON.

A monument commemorating the valor of Commodore John Barry, the work of John J. Boyle of New York, was unveiled May 16. It takes the form of a fountain and shows as its most striking feature a portrait statue of the hero it commemorates.

A collection of etchings and dry points by Anne Goldthwaite, has been on exhibition at the Arts and Crafts Studio for the past fortnight.

The closing exercises of the Corcoran School of Art were held the evening of May 29 in the Corcoran Gallery of Art.

### OMAHA.

In the corner of a neglected and little-valued heirloom picture that hangs upon the wall of the drawing room in the home of Walter Beebe, a prominent Omaha business man, has been accidentally discovered the signature of John Frederick Herring.

Fifty thousand of the \$125,000, to be spent in the building of the new Scottish Rite Cathedral at Twentieth and Harney streets in this city this summer, will be spent for artistic interior decoration. The three-story stone structure will be finished in classical style. Emblems of the order will be embodied, but not conspicuously. The interior decoration will be in charge of C. H. Dood of Omaha. The building should be completed by August 1.

### BUFFALO.

The ninth annual exhibition of selected oils by American artists is on at the Albright Gallery. Among the 96 artists represented are Abbott Thayer, John Alexander, Maria Dewing, Theodore Robinson, Wm. Metcalf, Dwight, Tryon, Edmund Tarbell and Thomas Dewing.

Through the generosity of Mrs. Adolph Ladenburg, of New York, the Albright Gallery is exhibiting a painting by Franz von Lenbach. The picture portrays a Caucasian girl, one of the favorite wives of the khedive, who was a friend of Von Lenbach. Miss Cornelia B. Sage, director of the Albright Gallery, sailed on Wednesday for Paris.

### CLEVELAND.

The old Johnson mansion, 2343 Euclid Ave., has been turned into a studio, club and exhibition building for Cleveland artists under the direction of Mrs. M. L. Hatch, and will be known as the Hatch Arts Building.

In the Levy collection at the Guenther Galleries in Euclid Ave. is one of Marie Dieterle's paintings of cattle which was her Salon exhibit in 1909.

The fifty-five members of the Cleveland Arts Club are planning a Spring exhibition of their work at the Gage Gallery, 2248 Euclid Ave. Hugh Huntington Howard, Frederick Carl Gottwald and Ora Colman form the committee.

An exhibition of the latest paintings of Karl Anderson is on at the Gage Gallery this week in connection with a display of oils by the painter Nozzanovitch.

A reproduction in color of Frank Brangwyn's oil painting, "Venice" is a special attraction at the Korner & Wood Gallery. Modern French art and some examples of the work of American painters are to be found in the thirty paintings shown at the Winter Gallery under the management of Mr. Willis Dowden of New York.

### PITTSBURGH.

The exhibition of Hungarian, Bohemian and Austrian Graphic Arts, now on at the Carnegie Institute has been shown in a number of American cities and has attracted considerable attention.

William Ritschel and Mrs. Ritschel stopped here to visit the exhibition on their way to Monterey, Cala., this week. Mr. Ritschel is represented in the exhibition by a vigorous marine. Mr. Harold Haven Brown, director of the John Herron Art Institute, also visited the Institute this week.

### An Absurd Story.

"L'Italie," a French paper published in Rome, recently made the absurd announcement that the French Government proposed to present to Italy, in recognition of the restoration of "La Joconde," a predella by Gentile da Fabriano which is in the Louvre. The report was magnified into a statement that the Conseil des Musées Nationaux had already decided on this gift. It is hardly necessary to say that no picture could be removed from the Louvre without an Act of Parliament and that no such step has ever been contemplated by the Government or anyone else.



## CHICAGO.

The convention of the Federation of Fine Arts, in the Art Institute, last week was the usual Academic affair. The education of children concerning art and artists, was vividly explained by Mrs. John Buckingham, president of the local Public Schools Art Society. The large attendance at the session when Mrs. Buckingham gave her lecture on the work and success of the society convinced the delegates that "art for children" is the germ of greatest art in the United States. Miss Samuella Crosby, Mrs. Frederick A. Delano, Mrs. John Sherwood, and others, accentuated the value of the society, and advocated it as an example for all cities and towns in the United States. Many among those present declared this society's mission to be of the greatest importance, of any one movement, to exaltation of the future National school. Delegates were present from museums and affiliated Art clubs. "America is not far removed from a state of barbarism as far as appreciation of art is concerned," Mr. Robert W. de Forest said in his address.

"As an example of American artistic heathenism," he said, "the State of New York tried to tax the Metropolitan Museum on the ground that it was not an educational institution. In the Surrogates' Court it was argued that the Museum was a place of amusement like any ten-cent show on Coney Island. The court upheld this argument and it was not until the case had been carried to a higher court that it was reversed."

Mr. de Forest said that it was the task of the Federation of Arts to educate the public to know that imagination is the foundation of civilization.

## In the Galleries.

Mexican landscapes by John S. Wittrup, are on show in the Fine Arts Shop, attracting crowds of visitors. There are forty-six canvases, in oils, Wittrup paints with delicate skill and great sincerity.

In Reinhardt's gallery there are paintings, by American artists, to be on exhibition during the Bi-ennial convention of the Federated Women's clubs, in June. Much is to be done while the convention is in session concerning the promotion of art throughout the United States. The Fine Arts Shop will pay tribute by installing paintings by many American as well as by Chicago artists, members of the Guild. There will be much entertainment of artists in the Institute. A splendid pageant, representative of historic art will glorify the monumental stairs, while a musical program is given in Fullerton Hall.

The annual exhibition of the Art Students League opened its exhibition in the Art Institute, May 27 and will continue two weeks. In connection with this show, there is an assemblage of oils and watercolors, pastels, and ink drawings, by the late Claire Leo Stadeler. As a tribute to Miss Stadeler, the Art Students' League presented two volumes of Spielman's great pictures to the Ryerson Library in the Institute. On June 7, the advanced students of the Institute school will open an exhibition in four of the galleries.

Carl N. Werntz, Director of the Chicago Academy of Fine Arts, is home from Europe.

Louis Betts, the portrait painter arrived in the city a few days ago from a sojourn on the Pacific Coast.

Charles Francis Browne, Chicago artist, and Superintendent of the United States section in the department of Art, Panama Exposition, came home last week, en route to New York and other Eastern cities where he will arrange for loans of traditional and modern masterpieces in painting, from the collections of American connoisseurs with private galleries.

The Friends of American Art have purchased a large oil "Night Scene in New York," by Jonas Lie, for the permanent collection of American paintings in the Art Institute. This is a large canvas done in mystic greens and minored hues.

Ralph Holmes now of the Carnegie Institute, formerly of the Chicago Art Institute, is in the city, and is receiving ovations of welcome. H. Effa Webster.

## PHILADELPHIA.

Photographs of J. Massey Rhind's bronze group forming the salient feature of a monument to be erected to the memory of the graduates of Grand College who fell in the Civil War, show that he has succeeded in solving one of the most difficult problems in composition the modern sculptor has to contend with. It is not too critical to say that there are more badly designed soldiers' monuments in the United States than it would be possible to enumerate. These usually consist of a tall column of nondescript architecture, upon which is perched the conventional private soldier in service overcoat at parade rest, the whole lacking originality and artistic merit. This one, however, shows two figures, a soldier and

a sailor, the unity of the design being achieved by the introduction of the drapery of a large flag serving the purpose desired by the sculptor. The monument was unveiled on Founder's Day, May 20. The cost of the work was \$10,000, including the granite pedestal.

The conspicuous success of the students in the Architectural School of the University of Pa. in the preliminary American Academy in Rome competition adds much to the reputation of the local institution of learning and the arts. In the intercollegiate concours they were awarded March 25 ten out of a total of eighteen honors. This is the third successive year that Pennsylvania has won the greatest number of prizes, more than the rest of the competing schools combined. The colleges in the race were Cornell, Harvard, McGill, Illinois, Carnegie Institute of Technology, Syracuse and the University of Pennsylvania. The program, including a proposed design, was arranged by a committee of practicing architects having no connection with any of the competing schools, the same rule being observed in the composition of the jury of award. Dr. Warren P. Laird, the chief of the Department of Architecture, states that great credit should be given to the teaching ability of Prof. Paul Cr  t, who, as head of a corps of instructors in design, has contributed most effectively to the success of the school. The drawings in the competitions were exhibited in the rooms of the Society of Beaux Arts Architects in New York for two days and will make a circuit of the schools, several days in each. Eugene Castello.

## Syracuse, N. Y.

An exhibition of some nine excellent copies of Old Masters sent out by the Foreign Art Association of New York is on in the art department of the Bacon-Chappell Co.

## Fort Worth.

Unusual interest was manifested in the fifth annual exhibition of American oils which recently closed at the Fort Worth Art Museum. There were some 4,006 visitors to the display and three pictures were sold. "Sunshine in the Woods," by Gardner Symons was purchased by popular subscription for the permanent collection of the Museum; "The Debutante," by Charles Bittinger, and "Fleurs D'Antans," by Rosamond Smith, were sold to a private collector.

## Indianapolis.

The exhibit of some 28 of the works of the Society of Painters of the Far West, is on at the Institute, where there is also shown a collection of the works of Miss E. W. Roberts.

## Terre Haute.

Four of the Slade pictures at the Fairbanks memorial library, have been disposed of to local art connoisseurs. They are "The Flats," "Brittany Rocks," "Faggot Gatherer" and "Venice from the Lagoons."

## Muskegon, Mich.

The Hackley Art Gallery has just purchased 10 lithographs by Joseph Pennell, part of his series of etchings and lithographs of the Panama Canal. During the first part of May, an exhibition of 40 oils by Constable, Turner, Bonington and David Cox, part of the Joseph A. Cahn collection, London, will be held at the gallery.

## Cincinnati.

The museum has paid \$1,200 for an unfinished picture by Frank Duveneck painted 41 years ago and given by him to his teacher, Prof. Dietz, of Munich. Duveneck and L. H. Meakin discovered the picture in Chicago the other day, and the former remembered that the reason he could never finish it was that the model had died suddenly of cholera one night.

## Phoenix, Ariz.

The initiatory step toward the establishment of a local academy of fine arts has been taken by the Woman's Club of this city in the announcement that on Jan. 15, 1915, an exhibit of the work of Arizona and other artists will be held here.

## St. Paul.

Five new spacious art galleries for the accommodation of a quarter of a million dollars' worth of art subjects, are to be built at the Minnesota State Fair grounds this summer, to be ready for the coming fair, Sept. 7-12. The Minnesota State Art society is co-operating with the state fair management in the enterprise.

Through the courtesy of Miss Mary Newport, now in New York, the St. Paul Institute art gallery is in temporary possession of a life-size, full-length portrait of a lady, painted about 1785 in England by Johann Zoffmeyer, valued at several thousands.

## BOSTON.

As novelties at the Copley Gallery, the groups of work by George H. Bartlett and Clara Louise Bell, deserve serious notice. Mr. Bartlett's drawings are made with a loving care very pleasant to see, and he achieves a degree of finish with his stick of charcoal almost beyond belief. His pencil and pen drawings, too, have much charm. Miss Bell is a miniaturist, new to Boston, but we shall doubtless hear more of her if the work here shown is a criterion. She will undoubtedly outgrow the slight timidity of touch noticeable in her work at present, and even that is not evident in all the examples here shown. Her excellent color sense will always make her work interesting.

An exhibition of oils, watercolors, pastels, drawings, and miniatures, is on at the public library of Brockton, a city whose interest in art is quite out of proportion to its size, but also infinitely to its credit. These things are all of local manufacture, but there are many interesting examples shown, and the casual visitor, as well as the friends and relatives of the participants, will be well repaid by a serious examination of the works exhibited.

Mrs. Warrick-Fuller has been holding an exhibition of her sculptures at South Framingham. The collection contains several portrait busts and also the model of a group made in 1913 for the emancipation proclamation commission of New York State.

Miss Margaret Patterson is holding an exhibition of recent work, particularly her exceedingly original and interesting wood blocks at the Katz Galleries in New York, and is also represented at the Chicago Art Institute show now going on.

The portrait statue of Ralph Waldo Emerson by Daniel Chester French was unveiled at Concord, May 23. It is placed in the Free Public Library and is excellent, both as a work of art, and a portrait of the "sage," who is represented seated in an armchair, dressed in a loose flowing robe or dressing gown, with one arm resting upon the arm of the chair.

The annual report of the directors of the Fogg Art Museum, Harvard University, enumerating recent additions, states that the collection of classical antiquities has been enriched by a fragment of a fourth century Greek marble head in the style of Scopas, a gift of E. P. Warren, '83. Four examples of Gandhara sculpture were bought by a few friends and given to the museum, and two others were received from B. A. G. Fuller, '00. A gift of money for the collection of classical antiquities in memory of G. G. Van Rensselaer, '96, enabled Dr. Chase to buy a Greek head in the style of Scopas. From Richard Norton, '92, a gift of eight small ancient objects was received.

Three valuable prints have been added to the Gray collection by purchase, viz.: "Christ Calling Peter and Andrew," by Dirck Jacobs Vellert. "The Holy Family with Saint Elizabeth," by Jacopo de Barbari, and "The Beheading of Saint Catherine," by Domenico Campagnola; and to the Randall collection one print, the "Prophet Jeremiah," by an anonymous Italian engraver of the fifteenth century. The report mentions the improvement of the galleries and working rooms of the second story.

John Doe.

## ST. LOUIS.

The exhibition shown the past season in Buffalo, Detroit, Chicago, Pittsburgh and New York, of the Constantin Meunier collection—a total of 147 examples—of sculptures in bronze and plaster, oils and watercolor, pastels and line drawings in color, and work in black and white, at the City Art Museum, has been largely attended, the number of visitors exceedingly over twelve thousand in a single day. It is the consensus of opinion that this is one of the most interesting and impressive exhibits ever brought to America. The show will close June 1 and the collection will then be returned to Europe. Several sales were made here, two of them to the Museum, namely, "The Prodigal Son" and "Ostend Fisherman."

A one-artist-show, by Miss Elizabeth Wentworth Roberts of forty-nine landscapes and marines, is now on view at the Museum.

Among the Museum's recent acquisitions are the following oils, "Wood Interior," Ralph A. Blakelock, "Tea Time," Richard E. Miller, and "September Fields," Daniel Garber.

The three decorative panels—"The Art of All Arts"—(some twenty-seven feet in length), over the entrance of the facade of the Museum, designed by Hermon A. MacNeil, were completed a short time since.

A memorial to Schurz, Praetorius and Daenzer, the German editors who supported the Union during the Civil War, designed by W. Wilhelm Wandschneider, a Berlin sculptor, was unveiled last week at the main entrance of Reservoir Park. The bronze statue, which constitutes the principal part of the memorial, is that of a nude woman of heroic size seated and with arms outstretched, representing "Naked Truth."

## Springfield (Ill.)

Members of the Springfield Art Club have acquired their first oil, that of "The Sardine Fleet, Cancarneau," one of the paintings of C. Arnold Slade, now on exhibition in their new home, Edwards Place.

## Omaha.

During the recent campaign, \$30,000 has been realized towards the new Art Home.

## Sioux City (Iowa)

Local art lovers have organized a Fine Arts Society, to promote art in this city, through exhibitions in the public library galleries and the purchase of works of art.

## Kansas City.

The Kansas City Artists' Guild has an exhibit at the Institute to continue through June, of more than one hundred works by local artists.

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**SAMBON SALE IN PARIS.**

Disappointing prices were realized at the first day's sale of antiquities from the collection of Arthur Sambon, who was an adviser in art matters and a buyer for the late J. Pierpont Morgan, at the Galerie Georges Petit, May 25. In not a single instance was the value fixed by "experts" exceeded, and generally the prices realized were well below the assessment. The day brought in \$48,260. One of the highest prices given was for a bronze head of Agrippa, a very striking portrait of the great general by a Roman artist. Valued at \$10,000, the bronze sold to Dr. Feuardent for \$5,820.

A sculptured polychrome group in limestone, of about the third Egyptian dynasty, assessed at \$8,000, brought \$4,500; a bronze wolf's head, the spout of a Roman fountain, \$430. A bronze apple-shaped vase, 400 B. C., found in Macedonia, brought \$462; a piece of Athens pottery, 500 B. C., \$220, a jug, the body in the form of a woman's head, Athens, 500 B. C., \$150, a stone statue, third Egyptian dynasty, \$1,500, and a remarkable Greek bronze, the figure of a buccing goat, \$1,560. A Greek bronze, assessed at \$6,000, fetched \$4,100; a stone figure, third Egyptian dynasty, \$1,500; a Parian marble statue, Greek, 300 B. C., valued at \$4,000, brought \$1,920; a bust of Caracalla, Parian marble, found in Egypt, valued at \$10,000 sold for \$6,720; a lovely bronze figurine of Venus, 400 B. C., \$1,520; a majestic Greek statue of a woman, the head lacking, valued at \$2,400, went for \$1,740; A bronze head of a young faun, crowned with roses, valued at \$1,600, brought \$780, and a bronze pedestal, Roman, valued at \$1,400, fetched \$700.

Some spirited bidding characterized the second day's sale May 26. Although few prices exceeded the "experts' valuation, the total amount realized was \$73,284.

There was keen competition for a superb Persian Ms. of the poems of Hafiz, which probably was in the library of Prince Abu'l-Musaffer and was illuminated by two of the most famous XVI century Persian artists. It was knocked down for \$13,100.

A goblet of Persian XIII century faience, fetched \$7,900. A bronze tabouret, Egypt, XIII century which the "experts" valued at \$5,000, brought \$3,800; a splendid ewer in Persian XIII century faience, assessed at \$3,000, sold for \$2,400. A V century liturgical ewer and paten in silver, fetched \$1,310. A goblet of Persian XIII century faience, \$2,100, a fragment of a Persian goblet, \$400. A splendid vase in Persian XIII century faience, fetched \$2,400, a beautifully decorated Persian XIV century faience plate, \$1,000. Portraits of the Count and Countess Friese by Lobard, together sold for \$2,600; three panels, by an artist of the School of Verocchio, Florence, XV century, \$3,110, a large bowl of Anatolian XVI century faience, \$2,920; a bronzegilt statuette of Buddha, seated, Chinese, \$1,100.

The third day's session, May 27, realized some good prices. The highest price, \$9,900, was paid for a XV century high relief in white marble, the "Virgin and Infant Jesus," Italian, valued at \$12,000.

A French XIV century carved ivory dyptych, brought \$3,220; a drug jar of Italian XV century faience, \$4,000; a larger drug jar, the same, \$1,400. A base-relief attributed to Andrea Della Robbia, brought \$2,800; a small carved ivory, Virgin holding the Child, \$1,440; a Louis XIV gold ring with enamelled bust of a woman, \$1,440; a high relief in marble, Virgin and Child, \$2,300, and fragment of a white marble frieze, XV century bas-relief, \$1,220.

**Americana at Anderson's.**

The sixth part of the collection of Americana formed by the late Benson J. Lossing, historian, took place May 27 in the Anderson Art Galleries. The proceeds were \$1,246.30 Mr. George D. Smith paid \$72.50 for the diary of Usher Parsons, surgeon on Perry's flagship, the Lawrence, at the battle of Lake Erie, and \$90 for Gen. Jac. Brown's "Memoranda of Occurrences as Connected with the Campaign of Niagara, a Document of the War of 1812."

**Foulke's Decorative Ironwork.**

An exhaustive treatise on "Decorative Iron Work" from the 11th to the 18th century by Charles Foulke's, B. Litt. Oxon. F. S. A., published in excellent style by Methuen & Co., Ltd., of London, has been received by the George H. Doran Company of 38 West 32 St. To the iron worker it is full of inspiring suggestions, while it has also much value to the architect. The volume is fully and remarkably well illustrated by photogravures and pen and ink drawings.

**Engravings at Christies.**

Some old engravings of the early English school brought good prices at Christie's May 21. A first state proof of a portrait of Lady Catherine Pelham Clinton, after Reynolds, by J. R. Smith, was bought by Messrs. Colnaghi & Obach for \$3,990, the last price. The "Promenade at Carlton House," by Smith, was bought by Mr. Colnaghi for \$3,225.

Some interesting miniatures also were sold May 21. A miniature by Hall of himself in ormolu frame, was bought by Mr. Founes for \$2,050. A miniature of Queen Elizabeth, by Nicholas Hillard, was bought by Mr. Scott for \$1,680, and "Lady White," in a décolleté dress, standing before a mirror, by Guérin, was bought by Mr. Rosenau for \$1,575.

**Fairfax Murray Pictures.**

Of somewhat unusual quality, to judge from the well illustrated catalog, is the collection of 29 paintings, of Charles Fairfax Murray, of London, to be sold at the Georges Petit Gallery, Paris, June 15. It includes examples of the work of Antonello de Messina, Bellini, Botticelli, Boucher, Brower, Durer, Van Dyck, Gainsborough, Hondecoeter, Lancret, Largillière, Lorenzetti, Moro, Muelich, Rembrandt, Reynolds, Salaino, Santerre, Solario and Vliet. The two Rembrandts are a presumed portrait of the artist's brother, and a savant reading by a candle light and the somewhat unusual Reynolds's is the famous "Death of Dido."

**End of Bullard-Coe Sale.**

At the third, and final, session of the Bullard-Coe sale at the Anderson Galleries May 21, a large bronze group, "The Kabyle Hunter," by Woogen, brought the top price of \$270. A pair of bronze statuettes, by Carriere, standing figures of Raphael and Angelo, were sold to R. S. Drew for \$50, and the same price was paid by H. Bennett for a concert grand piano in a rosewood case. The total of the session \$1,012, and of the entire sale \$18,305.50.

**Quincy-Schermerhorn Sale.**

The sale of books and autographs from the collection of Mrs. Henry P. Quincy and J. Maus Schermerhorn at the Anderson Galleries May 25-26, totaled \$9,807. One of the most interesting sales was that of the original Ms. of Oscar Wilde's play, "Vera, or the Nihilists," on loose leaves from a notebook, for which Dr. Rosenbach of Philadelphia paid \$257. The works of George Sand, with many illustrations, translated by G. B. Ives, sold for \$240 to Lowe. An edition de grand luxe of Balzac's "La Comédie Humaine," in fifty-three volumes, illustrated with 409 etchings by Gustave Greux, Claude Faivre and others, brought \$550, paid by L. Morse.

**Richard's Chinese Curios.**

The sale of the William L. Richard collection of Chinese curios began Wednesday night at the Anderson Art Galleries, the first 209 lots bringing \$1,180.

**Classic Architecture in Britain.**

B. T. Batsford, Ltd., of London and Chas. Scribner's Sons of New York, have just published "Monumental Classic Architecture in Great Britain and Ireland During the Eighteenth and Nineteenth Centuries," an important work by A. E. Richardson, Fellow of the Royal Institute of British Architects. This volume, of great value to architects and of much interest to many laymen, is illustrated by a series of photographs especially taken by E. Dockree and with measured drawings of the more important neo-classic buildings. The text is illuminative and the illustrations, notably the photogravure plates, are excellent.

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### BRANDUS SALES AT SILO'S.

Thirteen paintings belonging to a Parisian collector, on whose behalf they were consigned by Mr. Edward Brandus, were sold May 22 in Silo's Fifth Avenue Art Galleries, for \$9,520. The highest price was \$2,300, paid by Mr. J. M. Smythe for "Madonna and Child," by Lippe, a work at one time in the Sedelmeyer collection in Paris. Other paintings bringing \$300 or more, were:

Antoine Vestier, "Mlle. de Sassenay"; Mr. M. J. Patterson  
Canaletto, "Venice"; Mr. L. L. Keenan.....\$350  
Francesco Guardi, "Ancient Rome"; M. J. L. Crawford..... 450  
Crawford..... 380

N. Y. Herald.

The N. Y. Herald says exclusively, Fifteen more paintings consigned by European collectors to Mr. Edward Brandus, too late to be included in the auction sale last March, were shown at Silo's Art Galleries, preparatory to their dispersal Thursday afternoon. One of the most interesting is Vestier's "Portrait of Comte de Vergennes," Minister of State under Louis XVI. and who signed the treaty with the United States with Benjamin Franklin.

Other works are Van der Weyden's "Madonna and Child," the Rev. William Peters' "Countess of Oxford," a large decorative work; "Barent Van Orley's "Woman in Red," Antonio Moro's "A Theologian and His Child," Nicholas Maes' "Children of William Nieuwport," Coypel's "La Marquise de la Renaudie" and Harlow's "Lady Camden."

### New Art Publication.

The second number of M. Seymour de Ricci's new monthly, "Art in Europe," just published, is quite as good as the first and that is saying much. "Art in Europe," is not a magazine or review, but a monthly record of news and a most valuable record it is. There are two editions, one in English and the other in French. The illustrations of the May number are excellent, and include reproductions of the marble relief by Agostino di Duccio recently acquired by the Metropolitan Museum from Messrs. Canessa, who bought it at the Aynard sale last December, and of several pieces in the Morgan collection, one of which, a terracotta by Donatello, forms the frontispiece.

### Hearn Catalog Issued.

The 119 page de luxe catalog of the Hearn collection of paintings in the Metropolitan Museum is being sent out, in accordance with the wishes of the late George A. Hearn, by the executors of his estate, Messrs. George E. Schanck, Clarkson Cowl

and Herbert S. Greims. The catalog, which was begun during Mr. Hearn's life, is bound in three-quarters morocco and contains photographs of the entire collection of 134 paintings given to the Museum by Mr. Hearn and purchased from the Arthur Hoppock Hearn memorial fund. The volume also contains reproduction of letters and photographs showing chronologically the history of Mr. Hearn's gifts, both of paintings and money, to the Museum.

### Some June Magazines.

"Queen's Lace," a most attractive and decoratively colored painting of a young girl and her little brother gathering the flower by Granville Smith, the frontispiece for the June number of the Century. Count Ilya Tolstoy's "Reminiscences of Tolstoy," has a capital portrait, drawn by George T. Tobin from a photograph and engraved on the half-tone plate by H. Davidson which is a reprint from the Century of Feb., 1911. Charles Huard has some Daumier-like drawings with Frances Wilson Huard's "Elections in Normandy." Charles William Macfarlane writes of ("The 'Gox' Portrait of Lord Byron"). Part 2 of "Rodin's Note Book" is most interesting.

Harper's for June has a colored frontispiece, from a picture by Howard Giles, as an illustration for an article on Summer Holidays by Harrison Rhodes, and other colored illustrations for the same article by the same painter, one of Henry Wolf's always good and sympathetic wood engravings from pictures, this time of E. C. Tarnell's "Coral Necklace." There is the usual run of fiction and some rather heavy, for warm weather, political literary articles by Prof. Slane, Brand Witlock and others and in lighter and more entertaining vein a story of a visit to Royalty and a day with Franz Liszt by Mme. de Hegermann Lindencrone.

### OBITUARY.

Adolf Fischer.

Adolf Fischer, director of the East Asiatic Museum, aged 60 years, died in Meran, Austrian Tyrol recently a few days after the opening of the museum, his lifework.

Henry Sampson.

Henry Sampson, president of Alden Sampson & Sons, died Monday at his home, 14 West 58th Street. He was born seventy-six years ago in Manchester, Me., and entered the business his father founded. Last year Mr. Sampson sold his valuable collection of Chinese porcelains for over \$1,000,000 to Wm. Edgar Gorer of London.

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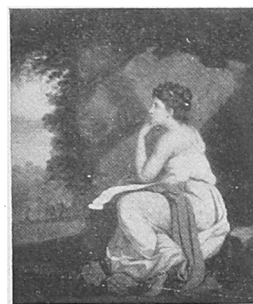
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